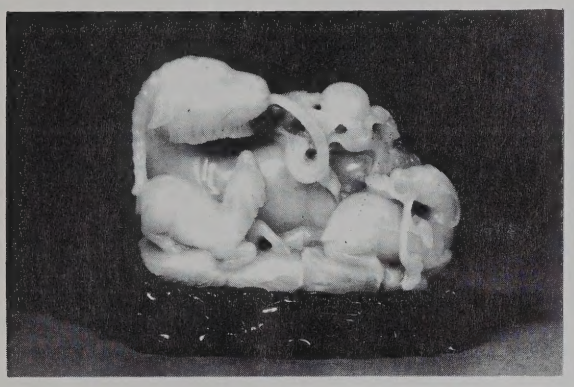
Vol. 1 / No. 3 / March 1979

Art Theft Archive *Newsletter*

Jade Recovered Through Dealer Alert



One of the major thefts in New York earlier this year has been solved, and two men have been arrested and charged with possession of stolen merchandise, according to New York City Police.

In early February, a New York dealer in Chinese art was visited by a man and a woman who distracted the staff's attention and shoplifted a valuable Ch'ien Lung jade (see *Newsletter,* Feb 79). The jade had on it a gallery tag with the price of $35,000 marked on it.

The gallery sent photographs to other Oriental art dealers in the area, and to the Art Theft Archive *Newsletter.*

On March 5, two men entered a Madison Avenue antique shop and offered to sell the jade for $10,000. The dealer negotiated to buy it for $6,500 in cash. The men agreed to leave the jade overnight, and return early the next morning for the payment. The following day, the men returned and were arrested. On March 23, the man and woman who are believed to have committed the theft were also arrested, at a hotel on 57th Street. They have been identified as William Herbert, 41, and Micella Monihan, 28. Both gave their occupations as artists.

These arrests have brought to justice a gang which may have been responsible for 33 separate art thefts in Manhattan since January. The gang consists of two men and a woman who steal art and sell it to local fences at a fraction of its value. According to the police, this group has been responsible for both the shoplifting and the window vandalism thefts in New York, which have netted $300,000 in stolen art and antiques.

Lt. James Robert, a spokesman for the Midtown North Precinct, where many art dealers are located, commented that the thieves are drug addicts who usually specialize in "small-time residential burglaries." They steal for small gain, and are relatively unsophisticated concerning art. According to Lt. Robert, they have stolen a number of bronzes because of the "high scrap value" of the bronze itself.

Midtown North Precinct detectives state that their investigations have been slowed by the poor information received from art dealers during this siege of thefts. According to Lt. Robert, the police were not aware of a pattern until several thefts had already occurred. Many of the dealers who experienced thefts did not provide detailed descriptions of the stolen objects. This made it impossible for the police to trace the objects that did appear. "If this group is stealing art, it means that others like them will soon try it," Lt. Roberts states. "We need to issue circulars and get information out to the art world. We also need their cooperation to cut back on this rate."

At the time of the theft, the dealer who owned the jade feared that it had been stolen for eventual sale abroad, perhaps in the Orient, and debated whether there would be any value in circulating an alert. He expressed surprise that the work was instead offered in a short period of time on the local market.

This incident reinforces the value of circulating documentation immediately following a theft, as a step to recovery.

Museum Theft Trials End Inconclusively

The cases of several notorious art thefts have been closed in the last few months without yielding much information on who was involved or whether there is a specialized network linked with the recent increase in art thefts in the United States.

On December 28, George LiVecchi was sentenced to 15 years' imprisonment after an October conviction of conspiring to extort $50,000 from the University of Rochester Memorial Art Gallery and its insurance company, Lloyd's of London. LiVecchi was the only person prosecuted in the theft of a Picasso painting, *Flowers in a Vase* (78.31) which occurred last April 9. FBI agents recovered the painting on April 29, after LiVecchi contacted a local television station and opened negotiations for its return.

The federal indictment against LiVecchi accused him of conspiring with "diverse other persons whose names are to the grand jury unknown" to commit the extortion. US Attorney Gerald Houlihan, the federal prosecutor in LiVecchi's trial, says that the case is now closed. The co-conspirators will remain unnamed.

A similar outcome was reached in three other important museum theft trials during the last year. John Crenshaw was sentenced last August to four years in jail after pleading guilty to two thefts at the St. Louis Art Museum in January and February 1978. He is the only one of four known conspirators to be sentenced in these thefts. Two men who were believed to have been his accomplices in the thefts were found murdered in the

months following Crenshaw's arrest. Charges against a third suspect, Russell Byers, an alleged middleman for stolen art, who purportedly commissioned the St. Louis thefts, were dropped when Crenshaw refused to testify against him. Byers later provided the police with valuable evidence relating to a possible conspiracy to assassinate Martin Luther King.

Ronald Monsouris, the former Chief of Security at the Santa Barbara Museum pleaded guilty to the theft of three Monets from the museum last November. He negotiated for a maximum one-year sentence in return for cooperating in the recovery of the paintings. He, too, has remained silent as to his motive, and possible accomplices involved in this theft.

In Santa Ana, California, the trial of Neil Hart was concluded in February, and Hart was convicted on three counts of larceny, including conspiracy. He had negotiated to sell an undercover FBI agent two paintings by Charles Russell which had been stolen from the C. M. Russell Museum in Great Falls, Montana last spring. The theft was linked to four, and possibly five, like museum incidents involving works by Western American artists in the last year.

A state's witness, Zay Treasure, testified that he had been involved with Hart in the fencing of these paintings, but the link with the other Russell painting thefts at the Colorado Historical Association, Montana Historical Society, and Joslyn Art Center, and possible link to the theft last September of the Remington *Portrait of Sitting Bull* at the Gilcrease Museum in Tulsa were not raised in the trial. Ivan Ashment and Doyle Buckland, who were convicted in Idaho of violating the National Stolen Property Act in connenction with the other thefts, were not involved in the California fencing incident.

From the legal proceedings following the recovery of these works, it is impossible to establish a connection between the various incidents, even though such a connection was revealed during investigations. On one hand, several regional "hotbeds" are beginning to be identified, where art theft seems to be becoming popular within a certain criminal milieu. These include upstate New York and Massachusetts, the Middle West, particularly Chicago and St. Louis, the Southwest, and California. But to date, any evidence that might indicate an organized conspiracy has eluded law enforcement officers.

Two thieves who are linked with important thefts and who might provide details on how art stealing rings operate are still at large: John Gandolfo, who is charged with possession of a stolen object that was transported in interstate commerce (the Rembrandt *Rabbi* stolen from the Bonnat Museum in Bayonne, France and seized in April 1976 in Buffalo, NY), and Jeffrey Shore, who is charged with the robbery of the residence of Daniel Weitzman in Southampton, NY last April (see Jan 79 *Newsletter*).

Often the US legal system makes it difficult to prosecute art thieves. Many cases are settled through plea bargaining, and other cases are dropped because of lack of conclusive evidence or jurisdictional problems.

As art thefts seem to be on the rise, especially from public institutions, it seems that some more strenuous form of protection is warranted to protect important collections. One recommendation made by IFAR in its study, *Art Theft; Its Scope, Its Impact, and Its Control,* is that a special section of the federal Stolen Property Act be established to deal with theft from museums. This would facilitate arrest and prosecution of thieves and middlemen, and simplify the legal process for conviction of art thieves. It might also serve as a form of prevention, particularly against thefts by museum employees.

A Justice Department spokesman, asked about the potential efficacy of such a measure, commented that he was doubtful that the Justice Department would support such blanket legislation, but that some form of legislative protection of the most important works in museum collections might be possible. Such laws are in effect in Germany and Scandinavia, where museum thefts have been relatively uncommon.

With the accelerating rate of museum thefts, it may be hoped that the museum profession consider the prospect of drafting legislation that would protect their collections, by assuring the prosecution and punishment of art theives. *B.B.*

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Professional Art Antique Burglar and Federal Fugitive

Det. James D. King, Montgomery County Police, Rockville, Md. has asked us to publish the following alert:

On 2 Sep 1974 Bernard Welch, Jr. escaped from Dannemora Prison in Upstate New York. Welch was serving 21 years for numerous burglaries. On 19 Sep 1974, Welch rented an apartment in Richmond, Va using a fictitious name and began committing burglaries.

Welch's specialty is residential and antique store burglaries. He normally will enter a building through a cellar door or window after removing a pane of glass. He carries handcuffs so if surprised he can secure his victims.

He primarily takes high quality furniture, Oriental rugs, silver, china, pewter, guns, and paintings. He will travel in excess of 100 miles to commit a burglary, staying at a local hotel. He will rent a trailer and storage space. When he has accumulated a sufficient haul, he will transport the property to antique dealers and auction houses, primarily in Pennsylvania and Florida. But he also sells up and down the entire East Coast.

Welch departed Richmond in Sep 1974, and his whereabouts are presently unknown. He was last seen in New York City six months ago. At that time he wore a mustache, and was attempting to sell expensive jewelry. He is however believed to be active and located on the East Coast. (Continued on back page)

Stolen Objects

The list of stolen works in this newsletter is grouped by object type, and within that category by school and century. The present issue has four main divisions: **Paintings, Drawings and Sculpture; Prints; Antiquities and Ethnographic Objects;** and **Decorative Arts.**

An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue number (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.

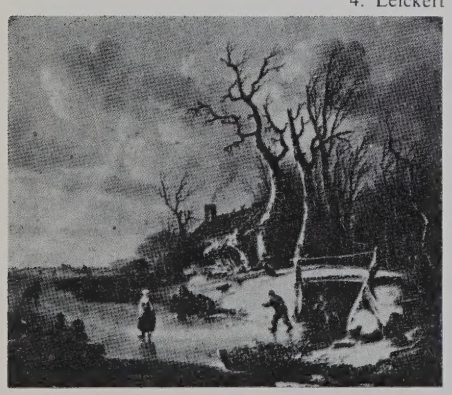
Standard Abbreviations this issue:
Jasper Johns: Prints 1960/1970 = Jasper Johns: Prints 1960/1970. Philadelphia, Philadelphia Museum of Art and New York, Praeger, 1970.

Robert Rauschenberg: Prints 1948/1970 = Robert Rauschenberg: Prints 1948/1970. The Minneapolis Institute of Arts, 1970.

1. Warhol

2. Austrian, 18th century (?)

4. Leickert



5. Van Gogh

PAINTINGS, DRAWINGS, AND SCULPTURE

AMERICAN, 20th century

1. Andy WARHOL (American, b 1931). *Portrait of Bella Abzug,* 1977. Acrylic and silkscreen on canvas, 30.5 x 25.4 cm. Bust of a woman seen from behind, looking over right shoulder, wearing a turquoise dress and a black hat. Red background. ☆78.283. New York, NY. 22 Nov 78.

AUSTRIAN, 18th century

2. Austrian 18th c? *St. Florian.* Polychromed wood, h 60 cm. Green and red. Statue of a male saint dressed as a Roman legionary, with a plumed helmet, armor with fish-scale plates, and a full-length cloak. Holding a banner in his right hand and a wooden pail with water flowing from it in his left hand. A small burning building is at his feet. ☆78.262.2. Vienna, Austria. 27–8 May 78.

3. ———. *St. Roch and his Dog.* Polychromed wood, h 50 cm. Baroque male saint wearing a silver cloak decorated with two scallop shells, opening below to reveal right leg next to which sits a small gilded dog with a round loaf of bread in its mouth. ☆78.262.1. Vienna, Austria. 27–8 May 78.

BELGIAN, 19th century

4. Charles LEICKERT (Belgian, 1808–1907). *Skating Scene.* Oil on canvas. Figures skating on a winding river, which flows under a footbridge in right foreground. Tall barren trees and cottage in background. ☆78.264. Cairo, Egypt. 5 Jun 78.

DUTCH, 19 century

5. Vincent VAN GOGH (Dutch, 1853–90). *Vase with Viscaria,* 1886. Oil on canvas, 65 x 54 cm. Signed l/l "Vincent." Ref: J. B. de la Taille, *The Works of Vincent van Gogh,* New York, 1970. Round-bellied, black vase containing yellow poppies with petals and leaves scattered on tabletop. ☆78.264. Cairo, Egypt. 5 Jun 78.

GERMAN

16th century

6. German, 16th c? *St. Anthony.* Polychromed wood. Male saint in monk's habit holding Bible in left hand, right hand raised, with a small pig at his feet. ☆78.276.2. Dortmund, West Germany. 23–4 Mar 78.

7. ———. 16th c. *Head of John the Baptist.* Wood, h ca 25 cm, on wooden plate, diam ca 30 cm. Life-size bearded head. Thin face, eyes closed, hair in 5 coils over forehead. ☆78.285. Denkendorf (Esslingen), Germany. 24–5 Sep 77.

6. German, 16th century (?)

7. German, 16th century

8. German, 17th century (?)

10. Ernst

13. Schwitters

14. Palozzi

17th century

8. ———. 17th c? *St. Florian.* Polychromed wood, h 100 cm. Male saint in Roman legionary's costume wearing plumed helmet and holding a banner in left hand. At bottom right is a small building with stairs. ☆78.276.1. Dortmund, West Germany. 23–4 Mar 78.

18th century

9. ———. 18th c. *Pietà,* 1776. Polychromed wood, h 80 cm. Seated Virgin wears a red dress and blue cloak; Christ lies across her lap, right hand trailing to floor, with a gold cloth over loins. ☆78.267. Lebach, Germany. 30/31 May 78.

20th century

10. Max ERNST (German, 1891–1976). *Totem,* 1973. Bronze, h 59 cm, diam 9 cm. Signed and numbered 4/5. Cylindrical abstract totemic figure. ☆78.273.2. Basel, Switzerland. 7 Aug 78.

11. Emil NOLDE (German, 1867–1956). *Still Life.* Watercolor, 48 x 34 cm. Vase containing red and yellow flowers (poppies and buttercups) against a blue background. ☆78.265.1. Duisberg, West Germany. 25 May 78.

12. Karl SCHMIDT-ROTTLUFF (German, b 1884). *Still Life.* Watercolor, 76 x 46 cm. Red and green. Bouquet of many bright red flowers with green leaves. Red-ochre background with blue zig-zag design. ☆78.265.2. Duisberg, West Germany. 25 May 78.

13. Kurt SCHWITTERS (German, 1884–1948). *Spitzen* (Peaks). Collage, 13 x 7 cm. Inscribed in artist's handwriting: 1/1: "M.Z. 240-K"; l/r "Spitzen." Interpenetrating triangular shapes; some printed letters visible. ☆78.266. Cologne, Germany. 25 Feb – 5 Mar 78.

ITALIAN, 20th century

14. Edouardo PALOZZI (Italian (?), 20th c). *Small Head.* Bronze, 21 x 21 cm at base. Unique piece. Abstract sculpture with tubes and machine plates in low relief on surface, one plane jutting forward. ☆78.268. London, England. 16 Jun 78.

RUSSIAN

15. Russian. *Icon of Christ.* Three-quarter figure, frontal, holding a spear, wearing a cloak over armor. To His right in upper corner is another smaller figure with rays of light shining from halo. ☆78.276.3. Dortmund, Germany. 23–4 Mar 78.

SPANISH

17th century

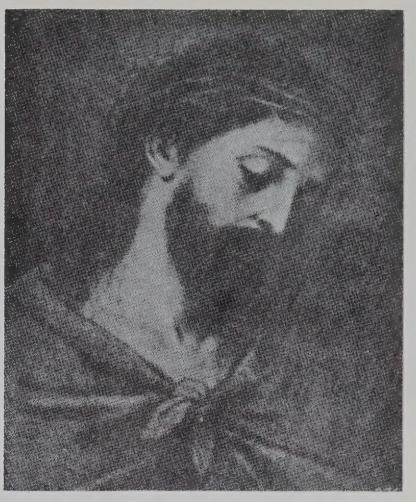
16. Spanish, 17th c. *Virgin and Child* known as the "Virgen de Gaberdola." Polychromed wood, h 100 cm. Statue of Virgin standing frontally, holding child at her left. Child's right arm extends across mother's breast. He holds a globe in his left hand. ☆78.272. Corrales-Ayerbe (Huesca), Spain. Sep 78.

17. ———. 17th c. *Ecce Homo.* Oil on canvas, 50 x 40 cm. Nos 339 at l/r. Copy of a painting by Murillo in Prado Museum. Bust of Christ with head bowed and turned to left, wearing a crown of thorns. Rough cloak knotted around his neck. ☆78.270. Sta Cruz de Tenerife, Canary Islands. 26 Aug 78.

20th century

18. Pablo PICASSO (Spanish, 1881–1973). *The Hand,* 1949. Bronze, 26 x 10 cm. Signed and numbered 2/2. On lacquered wood base. Abstract hand with depressions for fingers. ☆78.273.1. Basel, Switzerland. 7 Aug 78.

16. Spanish, 17th century



17. Spanish, after Murillo

18. Picasso

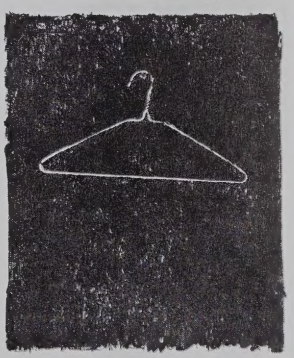
PRINTS

AMERICAN, 20th century

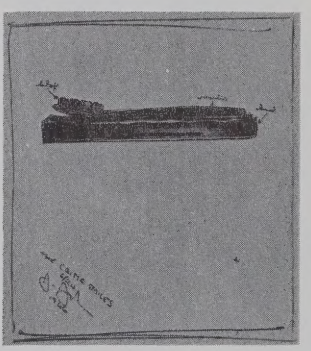
19. Jasper JOHNS (American, b 1930). *Coat Hanger II,* 1960. Lithograph, 66.6 x 54 cm. Signed, numbered, and dated l/r: 7/8 Edition: 8 + proofs. Publisher: U.L.A.E. Ref: *Jasper Johns: Prints 1960/70,* no 3. Coat hanger silhouetted against dark background. ☆79.6.20. New York, NY. Feb 79.

20. ———. *The Critic Smiles,* 1966. Lithograph, 33 x 28.5 cm on sheet 64 x 50.8 cm. Signed, numbered "A.P." and dated l/l. Edition: 40 + proofs. Publisher: U.L.A.E. Ref. *Jasper Johns: Prints 1960/1970,* no 54. Toothbrush on a slab. ☆79.6.21. New York, NY. Feb 79.

21. ———. *Painting with Two Balls II,* 1962. Lithograph, 51.4 x 42 cm on sheet 77.5 x 57.2 cm. Signed, numbered "A.P." and dated l/r. Edition: 8 + proofs. Publisher: U.L.A.E. Ref. *Jasper Johns: Prints 1960/1970,* no 9. Painted and scribbled surface with horizontal opening with two balls in it. Titled across bottom. ☆79.6.22. New York, NY. Feb 79.

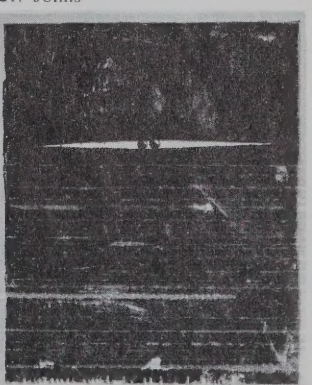


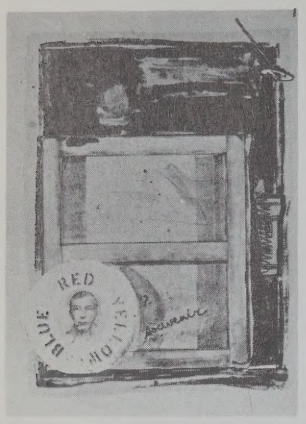
19. Johns



20. Johns

21. Johns



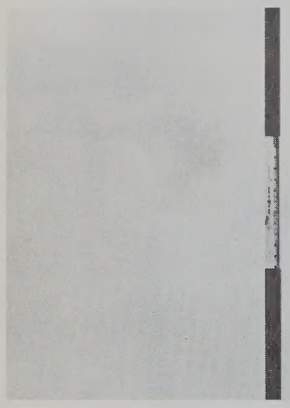


22. Johns

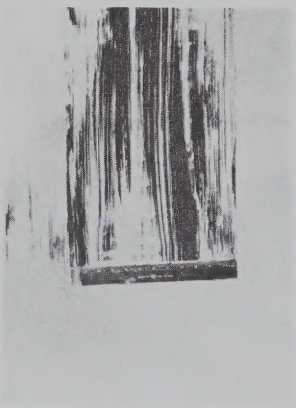
23. Johns

24. Johns

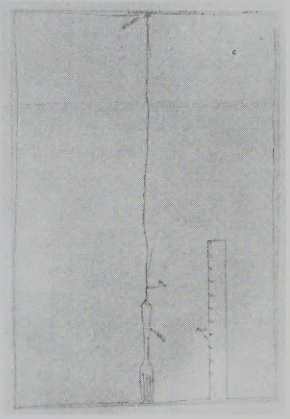
25. Johns



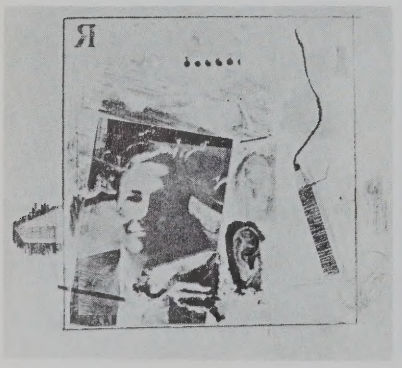
26. Johns



27. Johns



28. Rauschenberg



30. Rauschenberg

22. ———. *Souvenir,* 1970. Lithograph, 60 x 44.45 cm on sheet 77.7 x 56.8 cm. Signed, numbered "A.P. 6/6 (For Leo)" and dated l/r. Edition: 50 + proofs. Publisher: U.L.A.E. Ref: *Jasper Johns: Prints 1960/1970,* no 127. Reverse side of a painting, framed by painted outline, with a circle containing a frontal photograph of a man, at l/l; "souvenir" written next to it.
☆79.6.23. New York, NY. Feb 79.

23. ———. *Target,* 1960. Lithograph, 30.5 x 30.5 cm on a sheet 57.2 x 44.45 cm. Signed, numbered "A.P." and dated l/r. Edition: 30 + proofs. Publisher: U.L.A.E. Ref: *Jasper Johns: Prints 1960/1970,* no 1. Target with five concentric circles, rendered with scribbling, progressively denser toward center.
☆79.6.24. New York, NY. Feb 79.

24. ———. *Two Maps I,* 1965–66. Lithograph, 64.1 x 52.4 cm on sheet 83.8 x 67.3 cm. Signed, numbered, and dated l/r: A.P. 5/6. Edition 30 + proofs. Publisher: U.L.A.E. Ref: *Jasper Johns: Prints 1960/1970,* no 51. Two textured maps of the United States, one above the other.
☆79.6.25. New York, NY. Feb 79.

25. ———. *Untitled (Ruler),* 1968. Silkscreen, 91.1 x 62.8 cm. Signed, numbered "A.P. and dated l/l. Edition: 110 + proofs. Publisher: the artist. Ref: *Jasper Johns: Prints 1960/1970,* no 93. Horizontal lines; ruler along margin at right.
☆79.6.26. New York, NY Feb 79.

26. ———. *Untitled (Ruler),* 1969. Etching and aquatint, 73.6 x 49.5 cm on sheet 91.7 x 61.6 cm. Signed, numbered, and dated l/r. Edition: 11 + proofs. Publisher: U.L.A.E. Ref: *Jasper Johns: Prints 1960/1970,* no 125.
☆79.6.25. New York, NY. Feb 79.

27. ———. *Untitled (Ruler and Fork) I,* 1969. Etching, 74 x 50.1 cm on sheet 92 x 61.9 cm. Signed, numbred, and dated l/r. Edition: 16 + proofs. Publisher: U.L.A.E. Ref: *Jasper Johns: Prints 1960/1970,* no 123.
☆79.6.28. New York, NY Feb 79.

28. Robert RAUSCHENBERG (American, b 1925). *Dwan Gallery Poster,* 1965. Offset lithograph, 58.4 x 63.5 cm. Edition: unknown, a few signed. Signed and dated l/r. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 34. Compound image including photographs, lettering, brushwork. Snapshot of a man at lower left, backwards R at upper left, photograph of an ear at center right.
☆79.6.1. New York, NY. Feb 79.

29. ———. *Flower Re-Run (Reels B+C),* 1968. Lithograph, 59.7 x 47 cm. Edition: 52 + 20 proofs. Publisher: Gemini G.E.L. Ref: *Robert Rauschenberg Prints 1948/1970,* no 56. Signed, numbered, and dated l/r. Printed in 3 shades of purple. Composite image including a snapshot of a man, head in right profile, at center, covered with brushstrokes and linear scribbling.
☆79.6.2 New York, NY. Feb 79.

30. ———. *Homage to Frederick Kiesler,* 1967. Offset lithograph, 88.5 x 58.4 cm. Signed, numbered, and dated at bottom. Edition: 200 (signed). Ref: *Robert Rauschenberg: Prints 1948/1970,* no 38. Composite photographic images, including a photograph of a man at lower left.
☆79.6.3. New York, NY. Feb 79.

31. ———. *Lawn,* 1965. Color lithograph, 88.9 x 67.3 cm. Signed, numbered, dated l/r. Edition: 41 plus 4–5 proofs and 9 hors commerce. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 10. Black and green. Composite image on graph paper with brushwork overlay. Inscription printed backwards at center.
☆79.6.4 New York, NY. Feb 79.

32. ———. *Love-Zone (Reels B+C),* 1968. Color lithograph, 68.6 x 58.4 cm. Signed, numbered, and dated l/r. Edition: 60 + proofs. Publisher: Gemini G.E.L. Ref: *Robert Rauscheberg: Prints 1948/1970,* no 55. Red, black, and gloss black. Brushwork and line scribbling, and ink spots over composite image. Image at left bordered with cruciform-shaped outline.
☆79.6.5. New York, NY. Feb 79.

33. ———. *Merger,* 1962. Lithograph, 57 x 44.5 cm. Signed, numbered, and dated at l/r. Edition: 16 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 5. Black and white. Composite image with Coca Cola bottle at center facing left: word "with" below neck printed in white.
☆79.6.6. New York, NY. Feb 79.

34. ———. *Night Grip,* 1966. Lithograph, 78.7 x 57 cm. Signed, numbered, and dated l/r. Edition: 35 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg Prints 1948/1970,* no 36. Red and black. Collage image. Outlined blank spaces; snapshot of a bird in profile at u/r.
☆79.6.7. New York, NY. Feb 79.

35. ———. *Pledge,* 1968. Lithograph, 78.7 x 58.4 cm. Signed, numbered, and dated at l/r. Edition: 35 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg Prints 1948/1970,* no 64. Purple and gray. Collage of separate images each framed by a blank space. Portion of a woman's face at u/r. Photographic images alternating with brushwork.
☆79.6.8. New York, NY. Feb 79.

36. ———. *Promise,* 1968. Color lithograph, 78.7 x 58.4 cm. Signed, numbered, and dated l/r. Edition: 35 + proofs. Publisher U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 65. Dark green, purple, brown, and gray. Composite photographic images, overlain with brushwork, underlining. Man in a kayak at l/l; other overlapping snapshots with blank spaces between.
☆79.6.9. New York, NY. Feb 79.

37. ———. *Score,* 1970. Color lithograph, 66 x 49.5 cm. Signed, numbered, and dated u/r. Edition: 75 + proofs. Publisher: Gemini G.E.L. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 104. Red and pink. Printed on Special Arjomari paper. Composite image with photographs and brushwork. Woman's face, frontal, at l/l; nude man in upper portion.
☆79.6.10. New York, NY. Feb 79.

38. ———. *Spot,* 1964. Lithograph, 104.8 x 75.6 cm. Signed, numbered, and dated at l/r. Edition: 37 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970.* Black and white. Heavy mesh of brushwork over photographic images. WWI Army plane at center left; word "ARMY" on wing reads backwards.
☆79.6.11. New York, NY. Feb 79.

39. ———. *Still (Reels (B+C)),* 1968. Color lithograph, 76.2 x 55.9 cm. Signed, numbered, and dated l/r. Edition: 34 + proofs. Publisher: Gemini G.E.L. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 57. Colors: black, gray, red. Photographs covered with meshwork, brushstrokes. 1930s automobile in upper portion.
☆79.6.12. New York, NY. Feb 79.

40. ———. *Storyline I (Reels (B+C)),* 1968. Color lithograph, 54.6 x 43.2 cm. Signed, numbered, and dated l/r. Edition: 62 + proofs; Publisher: Gemini G.E.L. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 52. Green, blue, yellow, and rose. Collage of images from a film. Woman's head at u/l (Faye Dunaway); man lying on the ground in lower center.
☆79.6.13. New York, NY. Feb 79.

41. ———. *Stunt Man I,* 1962. Color lithograph, 57.1 x 44.45 cm. Signed, numbered and dated l/r. Edition: 37 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 11. Color: Blue and blue-black. Collage of images overlain with brushstrokes and abstract color pattern.
☆79.6.14. New York, NY. Feb 79.

42. ———. *Stunt Man II,* 1962. Color lithograph, 57.1 x 44.45 cm. Signed, numbered and dated l/r. Edition: 35 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 10. Color: yellow, ochre, and deep ochre. Photo images overlain with brushstrokes in stunning color harmony. Central image is a Siamese cat.
☆79.6.15. New York, NY. Feb 79.

43. ———. *Stunt Man III,* 1962. Color lithograph, 57.1 x 44.45 cm. Signed, numbered, and dated l/r. Edition: 36 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 11. Colors: red and red-orange. Photo images including baseball players and race horses, overlain with brushstrokes in vivid color.
☆79.6.16. New York, NY. Feb 79.

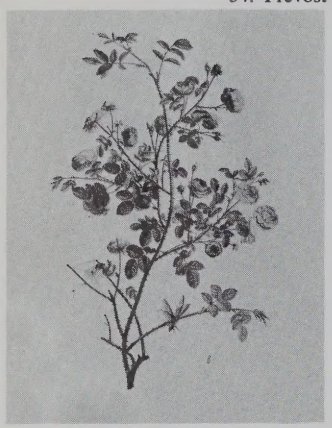
48. Andrews
49. Andrews

50. Anonymous 19th century
51. Besler

52. Gunthart

53. Ito

54. Prevost



55. Redouté

56. Redouté

57. Strabo

58. Trechslin

59. Usak

44. ———. *Suburban,* 1962. Lithograph, 104 x 73.7 cm. Signed, numbered, and dated l/r. Edition: 25 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 7. Black and white. Two central snapshots (one of a house with porch) surrounded by bold strokes of black. ☆79.6.17. New York, NY. Feb 79.

45. ———. *Visitation I,* 1965. Color lithograph, 76.2 x 55.9 cm. Signed, numbered, and dated at l/r. Edition: 42 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 29. Blue and black on white. Broadly scumbled strokes over a photograph on graph paper. ☆79.6.18. New York, NY. Feb 79.

46. ———. *Visitation II,* 1965. Lithograph, 76.2 x 55.9 cm. Signed, numbred, and dated at l/r. Edition: 44 + proofs. Publisher: U.L.A.E. Ref: *Robert Rauschenberg: Prints 1948/1970,* no 30. Black and white. Broadly scumbled strokes over photo image, with a target-like form at center left. ☆79.6.19. New York, NY. Feb 79.

FRENCH SCHOOL, 20th century

47. Marc CHAGALL (Russian, b 1887). *Maternité.* Lithograph, 69 x 54 cm. Signed, numbered 93/300. Red predominates. Virgin and Child with recumbent donkey and pigeon with outspread wings. In the background is a hut and tree. ☆78.265.3. Duisberg, Germany. 25 May 78.

MIXED SCHOOLS

Part of a museum exhibition of botanical prints and watercolors disappeared at Kennedy Airport on 6 Sep 78. A list of the missing works follows:

48. Henry C. ANDREWS (English, fl 1794–1830). *Rosa inermis.* Hand-colored engraving, 56 x 40 cm. Stem of wild rose with four five-petalled blossoms. Title in script below. ☆78.176.1. New York, NY (transit). 6 Sep 78.

49. ———. *Rosa Eglanteria.* Hand-colored engraving, 56 x 40 cm (frame). Branch of wild rose with two blossoms. Title in script below. ☆78.176.2. New York, NY (transit). 6 Sep 78.

50. Anonymous. Late 19th c? *Rose Species.* Colored chalk on blue paper, 56 x 40 cm (frame). Realistic rendering, highlighted with white, of a stem with four open roses and a bud at the top. ☆78.176.3. New York, NY (transit). 6 Sep 78.

51. Basil BESLER (German, 1561–1629). ☆*Rosa damascena semperflorens* [Autumn Damask Rose]. Engraving, 68.6 x 51 cm (frame). Floral engraving of a rose plant specimen, flanked on either side by clover plants. Inscribed beneath in script and numbered: II, I, III. "Trifolium Acetosum floralbo," "Rosa Damascena florepleno," "Trifolium Acetosum floreflavo." Monogram among roots of rose plant. ☆78.176.4. New York, NY (transit). 6 Sep 78.

52. Lotte GUNTHART (Swiss, 20th c). *Rose 'Grace de Monaco'*. Watercolor, 68.6 x 51 cm (frame). Signed and dated 1959 (?) l/r. Two rose stems; one with open bud, one with open bud and small secondary bud. ☆78.176.5. New York, NY (transit). 6 Sep 78.

53. Nanae ITO (Japanese, 20th c). *Rose 'Eden'*. Watercolor, 68.6 x 51 cm (frame). Six open roses amid plentiful foliage. ☆78.176.6. New York, NY (transit). 6 Sep 78.

54. Jean Louis PREVOST (French, 1760–ca 1810). *Rosa centifolia*. Hand-finished color stipple engraving, 68.6 x 51 cm (frame). Signed l/l JL Prevost pinxt; l/r: Raotte sculp. Inscribed: A Paris chez Vilquin. Md d'Estampes, grande cour du Palais du Tribunat. No 20. Rose plant with blossoms, leaves, thorns. A spider web among lower left branches, with a spider dangling; a dragon fly on lower right branch. ☆78.176.7. New York, NY (transit). 6 Sep 78.

55. Pierre Joseph REDOUTE (Belgian, 1759–1840). *Rosa centifolia* [Cabbage Rose]. Hand-finished color stippled engraving, 56 x 40 cm (frame). Signed on plate "PF Redoute pinx; Imprimerie de Remona; Langlois sculp." A cut thorny stem with leaves, one full blossom, and six closed buds. ☆78.176.8. New York, NY (transit). 6 Sep 78.

56. ———. *Rose species Bank's Variety*. Hand-finished, color stipple engraving, 56 x 40 cm (frame). Signed on plate "PJ Redoute." Inscribed "Rosier de Bancks Var. a fleures jaunes." Slender stem with seven delicate yellow blossoms and six closed buds. ☆78.176.9. New York, NY (transit). 6 Sep 78.

57. Walafrid STRABO. 20th c? *Hybrid Tea Rose*. Linocut, 68.6 x 51 cm (frame). Three monochrome rose buds and stems silhouetted against white background. ☆78.176.10. New York, NY (transit). 6 Sep 78.

58. Anne-Marie TRECHSLIN (Swiss, 20th c). *Rose 'New York.'* Watercolor, 56 x 40 cm (frame). Signed to right of stems. Two cut stems. One culminates in full rose blossom; second holds an open bud and two closed buds. ☆78.176.11. New York, NY 6 Sep 78.

59. Otto USAK (Czechoslovakian, 1892–1957). *Hybrid Rose*. Watercolor, 56 x 40 cm (frame). Monogrammed at center bottom. Open blossom and small bud on separate grouped stems. ☆78.176.12. New York, NY. 6 Sep 78.

ANTIQUITIES AND ETHNOGRAPHIC OBJECTS

AFRICAN

60. Lamidi FAKEYE (Nigerian, 20th c). *Equestrian Figure*. Wood and paint, 64 x 131.5 cm. Figure on cap broken off. Color: red, green, and white. Man on a horse wearing a long Agbada. No tribal marks. Five such figures were stolen. ☆79.8.1–5. London, England. 10 Jul 77.

60. Fakeye

PRE-COLUMBIAN

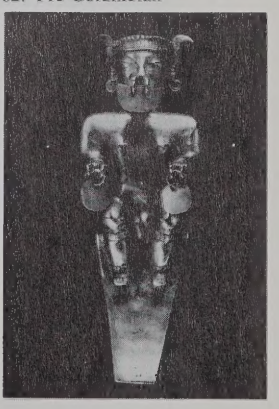
61. Pre-Columbian (Ecuadorian). *Statuette of a Dancer*. Copper, 8.5 x 3 cm. Male figure with aquiline nose with arms extended wearing a sleeveless tunic and a skirt, both decorated with geometric pattern. The head is covered by a cap surmounted by a feline mask. ☆79.7. Quito, Ecuador. 1 Aug 78.

62. Pre-Columbian (Colombia, ca AD 400–600). *Pendant: Seated Female Figure*. Gold, 14 x 4 x .5 cm. Gold pendant with a woman seated on a smooth trapezoidal "pedestal." Round discs hanging from each hand, and a hemispheric disc hanging from the nose. She wears a headdress with bird-like forms adorning each side. ☆78.284. Boston, Ma. 8 Dec 78.

63. Cycladic, 2nd–1st millenium BC. *Seated Female Figure*. Greek authorities believe that one of four Cycladic figures stolen in Naxos, Greece in July 1972 was recently seen in Europe. The figure sits on a stool with arms and legs crossed. The back right leg of the stool and right arm of the figure are broken off. ☆79.18. Naxos, Greece. Jul 72.

61. Pre-Columbian

62. Pre-Columbian



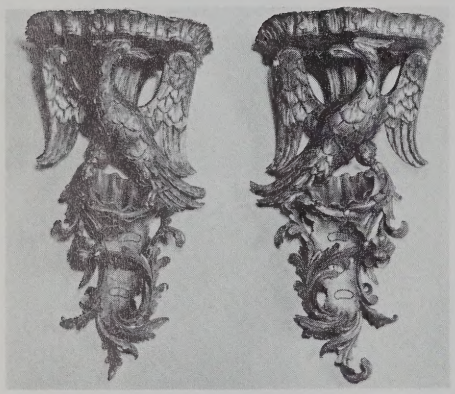
DECORATIVE ARTS

FURNITURE, DECORATIONS

64. Chippendale (English (?), ca 1760–80). *Pair of Wall Brackets*. Gilt on pine, h 54 cm. Brackets supported by eagles with foliage below. ☆79.15.4a–b. New York, NY. 24 Jan 79.

65. Hereke (Turkish, 19th c). *Carpet*, 1880. Silk, 148 x 94 cm. Signed l/l "Hereke" in Turkish characters. Purple and green. Ornate prayer cell with purple background, with flowers strewn within it. Central diamond-shaped medallion. Green above prayer cell in central rectangle with plant tendrils. Floral border. ☆78.274. St. Gall, Switzerland. 5 Aug 78.

63. Cycladic



64. Chippendale

65. Hereke

PORCELAIN — CHINESE

66. Ming Dynasty (Chinese, ca 1400). *Pairs of Jars.* Porcelain, 35.5 x 30.5 cm. Pair of identical jars. Globular, with high shoulder and simple cylindrical cover, decorated with a large raised dragon on the side among small clouds.
☆78.246.758. Cohasset, Ma. Aug 78. Reward.

62. Chinese Export, 18th c. *Bowl,* ca 1765–70. Porcelain with Wu T'sai (5-color) glaze, diam 38 cm. All-around hunting scene. Inside bowl has spearhead border and center medallion showing a landscape with a hunter and two hounds.
☆79.15.1. New York, NY. 24 Jan 79.

68. ———. *Pair of Tureens, Covers, and Stands* (6 pieces), ca 1760. Tureen 21.6 x 30.5 cm; tray 30.5 x 38 cm; overall ht 23.5 cm. Decorated with sprays of flowers and coat of arms of Herne impaling Ruggles.
☆79.15.2a–f. New York, NY. 24 Jan 79.

69. ———. *Pair of Flagons,* ca 1800–1815. Porcelain, h 29.2 cm. Lidded flagons with emerald green dragon pattern; finials and leaf terminals of handles brilliantly gilded.
☆79.15.3a–d. New York, NY. 24 Jan 79.

PORCELAIN — EUROPEAN

70. Derby (English, 18th c). *Candleholder with Female Figure.* Porcelain, h 28 cm. Woman wearing a pink and white hat with feathers, a long coat lined with ermine, a turquoise bodice trimmed with yellow and gilt.
☆79.10. New York, NY. Feb 79.

71. Meissen (German, 18th c). *Pot Pourri Vase.* Hard paste porcelain, h 24 cm. Vase and lid on ormolu. Vase: inverted pear shape vase encrusted with white May blossoms having yellow and orange centers. Between the blossoms are entwined green stems and leaves. Lid: encrusted with flowers, domed with knob formed with a cluster of flowers surmounting three stems and leaves. Lid and neck have ormolu mounts; Louis XV ormolu base scrolled with applied leaves and flowers.
☆79.16.1. New York, NY. 25 Jan 79.

72. ———. *Peacock,* ca 1730. Hard paste porcelain, h 15.2 cm. Rare standing bird, head turned to right, wings raised, feet resting on a cloud-like base washed in pink. Peacock is white with moulded feather markings, beige beak, gray striations on feet, "eyes" in tail feathers of luster pink, gilt-stripe pink ribbon bands encircling the wings, on a Louis XV ormolu base, pieced and chiseled with leaves, scrolls, and rock-work.
☆79.16.2. New York, NY. 25 Jan 79.

SILVER

73. William BAYLEY (London, 19th c). *Pair of George III Covered Serving Dishes,* ca 1801. Silver, diam 22.9 cm, wt approx 44 oz. Mark: WB. Cylindrical with gadroon lip, two handles with leafy terminals. Domed cover, ball-shaped finial. Engraved bands with cloud-band and anthemion motif, four engraved shield-like motifs.
☆79.17.61–64. Maryland (place withheld). 13 Mar 79.

74. Charles Stuart HARRIS (probably) (London, late 19th c). *Shallow Dish,* 1892–3. Silver, diam 23.5 cm, wt approx 8 oz. Victorian style, repoussé floral/leafy scroll pattern. Initialed "ACAS."
☆79.17.79. Maryland (place withheld). 13 Mar 79.

75. Samuel L. KIRK and Son (Baltimore, 19th c). *Butter Dish Stand/Plate,* ca 1884. Silver, diam 19.4 cm, wt 11 oz. Round with repoussé and hand chased floral border, applied stylized egg-and-dart type leafy rim; surface engraved in a geometric pattern. "JEHR 1884" engraved on back.
☆79.17.10. Maryland (place withheld). 13 Mar 79.

76. ———. *Child's Mug,* ca 1861. Coin silver, h 5.7 cm, wt approx 2 oz. Repoussé and hand chased in floral leaf pattern, empty cartouche, molded foot and kip, double scroll leafy handle.
☆79.17.8. Maryland (place withheld). 13 Mar 79.

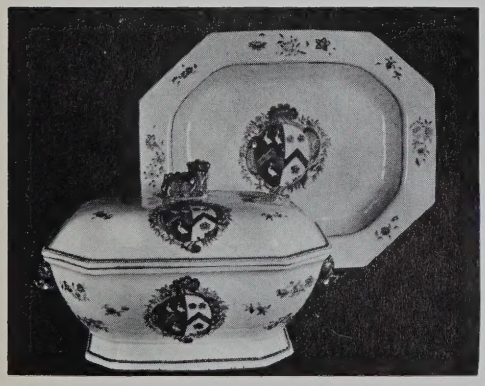
77. ———. *Child's Tea Service,* ca 1861. Silver, rare size landscape service consisting of three pieces: *Tea Pot,* h 7.4 cm, approx 4 oz; *Covered Sugar Bowl,* h 6.4 cm, wt approx 3 oz; *Creamer,* h 1 cm, w approx 2 oz. Repoussé and hand chased in a landscape pattern, floral cartouche, plain round foot, ball-shaped body, double-scroll handles, slightly domed cover, seahorse head finial.
☆79.17.42–5. Maryland (place withheld). 13 Mar 79.

78. ———. *Covered Vegetable Dish,* ca 1881. Silver, h 21.6 cm, w 18.4 cm., wt approx 59 oz. Oval, raised on massive cast claw feet, shell and floral scroll terminals, two branch-like angular handles, domed cover with stag's head finial repoussé and hand chased in floral pattern, stylized leaf motif around lip, ruffled rim on cover. Initialed "MSR to HMT/Oct 19, 1881."
☆79.17.28–9. Maryland (place withheld). 13 Mar 79.

79. ———. *Salt and Pepper Cruets,* ca 1846–61. Silver, h 7 cm, wt 11 oz. Repoussé in a floral pattern. In original velour case marked "Sam L. Kirk & Son, 172 Baltimore Street, Balto, Md."
☆79.17.5–6. Maryland (place withheld). 13 Mar 79.

66. Ming

67. Chinese Export



68. Chinese Export

80. ———. *Teapot,* ca 1880–90. silver, h 21 cm, wt approx 38 oz. Round depressed globular shape, upstanding angular hollow handle with ivory insulators, ram's head at shoulder, round domed foot, hinged, slightly domed cover, leafy, floral finial. Repoussé and hand chased in a floral pattern, molded rim on foot, ruffled edge, shall and leaf motif on spout and handle terminals, engraved stylized leaf motif around lip.
☆79.17.40. Maryland (place withheld). 13 Mar 79.

81. John TOY (Baltimore, 19th c). *Tea Pot and Stand,* ca 1783. Silver. Made for Priscilla Dorsey when she married Gov. Charles E. Carnan.
☆79.17.47–8. Maryland (place withheld. 13 Mar 79.

82. Andrew Ellicott WARNER, Jr. (Baltimore, 1864–93). *Basket,* ca 1880. Silver, l 25.4 cm, 2 16.2 cm, h 9.9 cm, wt approx 14 oz. Oval boat-shaped, raised on four cast paw feet, floral leaf terminals, repoussé and hand chased in a floral pattern, rolled undulating rim, two hand-holds with applied cast leaf motif, surface engraved in a snowflake design. Initials "JEHR" within leafy wreath.
☆79.17.73. Maryland (place withheld). 13 Mar 79.

69. Chinese Export

83. ———. *Bread Tray,* ca 1880. Silver, l 36.2 cm, w 21 cm, wt approx 22 oz. Oval, raised on round molded foot, repoussé and hand chased in a floral pattern, applied stylized linear leafy motif around rim, surface engraved in a geometric pattern. Leafy wreath enclosing initials "JEHR, 1862."
☆79.17.7. Maryland (place withheld). 13 mar 79.

84. ———. *Two Salvers,* ca 1880. Silver, diam 20.3 cm, wt approx 11 oz. Raised on four ball and claw feet, repoussé and hand chased floral border, applied stylized linear leafy motif around rim, surface engraved in a geometric pattern. Leafy wreath enclosing initials "JEHR."
☆79.17.9 & 46. Maryland (place withheld). 13 May 79.

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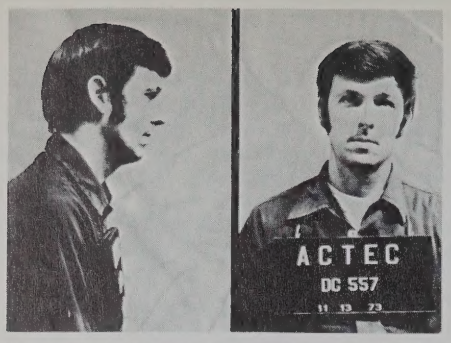

Fugitive (Continued from second page)

Description: Bernard Charles Welch, Jr.
White male, born 4/28/40; 6'1"; 170 lbs.
Brown hair; hazel eyes

Aliases used: Bernard Miles; Myron Henery Snow, Jr.; John Landis; John William Landis; Larry Lee Boone; Jerry Lloyd; Richard Allen Schachner.

Caution: Welch is normally armed with a hand gun, maintains a high level of physical fitness. Investigators familiar with him claim that he will not hesitate to commit homicide to avoid apprehension. If observed, do not attempt apprehension. Contact your local police or FBI.

RECOVERY

Tintoretto, *Baptism of Christ,* 78.183 (Jan 79 *Newsletter*). Stolen Jul 78 in Houston, Tex; Recovered Feb 79 in Houston, Tex.

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